

no 12
35p monthly

THE WORLD'S MOST FAMOUS MONSTERS APPEAR IN...

HAMMER

THE HOUSE OF

EXORCIST TWO
THE HERETIC

THE GORGON
-told in comics

WELCOME TO
BLOOD CITY
WITCHFINDER
GENERAL



PLUS LOTS MORE FROM THE WORLD'S TOP HORROR ARTISTS AND WRITERS



This issue heralds the concluding part of our illustrated adaptation of Hammer Films' *THE GORGON*, featuring Barbara Shelley as the title monster (thanks to Roy Ashton's make-up mastery!). See page 5.

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Artists this issue
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To round off *HoH* Volume One, a special index of all our featured content over the last seventeen months.

HOUSE OF HAMMER Volume 1, Number 12, September 1977 issue.

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March 1978

Editorial

And so we reach issue 12, the end of volume one! It took us eighteen months to get here, but thanks to your terrific support and response, you can now look forward to seeing **HoH** continue to appear on your newsstands every month, keeping you in touch with the fabulous world of film fantasy.

As you may have noticed last month, we've had so much news flooding in on upcoming films that we had to cut our Hammer illustrated adaptation of *The Gorgon* in half, and run it across two issues. But fear not, this isn't regular policy, even though we're racing through the Hammer film archives at such a pace, we'll soon be forced to adapt *Mutiny on the Buses*.

This issue sees the first appearance of our newest team member—writer/artist, Steve Parkhouse, with his unique story of Japanese demon-slaving. As ever, we look forward to your opinions.

Also this issue, we've a couple of scoop features for you. In the recent months, we've been keeping you up-to-date on forthcoming fantasy "biggies". Well, we've now got the full story of two of them... **Excuse 2: The Heretic and Welcome to Blood City.**

Plus, as a few letters have been condemning us for totally ignoring Vincent Price to date, we're taking a look back at one of his top pictures... *Witchfinder General*.

You can be sure that in future months, we'll be giving you more pages on the prolific Mr. P., kicking off with his *Corman/Poe* series.

Next issue, in answer to all the requests we've had, we'll be giving the full details on how to obtain your custom-made binders for House of Hammer back issues. As we've reached the end of our first volume it seems appropriate timing.

Tied in with the binder idea, we have used the last two pages of this issue as a complete index of the content of **HoH** 1-12. So, whenever you want to refer back to one of our reviews, features, interviews, or whatever, instead of wading through over 600 pages of type and illustration, you need only cast a quick look down the index.

By way of my usual editorial wrap-up, here's a brief rundown on next month's content. The *Plague of the Zombies*, adapted by "Powerman" artist Brian Bolland and **HoH** regular, Trev Goring; *Star Wars*; *Suspense*; *Alien*; *Zombies on Film*; the new *Godzilla* film—*War of the Monsters* and our look back and interviews on Hammer's *Fantastic (Die, My Darling)*.

See you in thirty.



Editor.

HAMMER HAPPENINGS

HAPPENING 1: Hammer Films' latest movie, *The Lady Vanishes*, starring John Cleese, is now well into production. It is based—roughly—on the classic Hitchcock film... though with John Cleese in the cast, anything could happen!

HAPPENING 2: Film festivals have come around once more. Our man at Paris, Jean-Marc Lofficier, has sent us lots of pics and reviews of some completely new, unseen horror films which we'll be featuring next month.

HAPPENING 3: At Cannes Film Festival this year, Tony Crowley met *Night of the Living Dead* director, George A. Romero, whose films we covered back in **HoH** 3 and 6. Having just seen Romero's new "vampires" movie, *Martin*, Tony naturally asked for an interview. When he heard it was for **HoH**, Romero was only too pleased. Apparently he gets copies of every issue. It seems Pittsburgh isn't as starved of reading entertainment as we thought!

HAPPENING 4: Talking of interviews, we currently have a few sitting here in the office, just waiting for the space to appear in **HoH**. Interviews with such people as Christopher Lee, Michael Cresser (the head of Hammer Films), horror-star veteran John Carradine and directors Terence Fisher and Val Guest. As the saying goes, you ain't seen nothing yet!

HAPPENING 5: By way of a complete switch-around, **HoH** seems to have really caught the British public's imagination. Years ago, Oz, has been besieged by requests to lecture at various art colleges, institutes and societies around the country on adapting films into comics, and aiming at adult audiences with "kids stuff". For years, Britain has been a backwater in illustrated stories. While America, France, Italy and most of the world has experimented with styles and techniques, Britain has plodded on aiming its comic strip publications at a younger and younger audience. But with **HoH**, we've caught a whole new audience.

And that audience is extending way beyond our shores! Italy, France and Spain will soon be having their own language editions of **HoH**, while the British edition is selling like hot cakes in North America and Australia.

Who knows, we might become a weekly magazine yet!

HAPPENING 6: Currently in preparation for a future issue of **HoH**, in answer to your many requests we have *Vampire Circus* being adapted to comic strip form, by the talented Steve Parkhouse. And beyond that, we've got award-winning American scripter Doug Mench working on *The Devil Rides Out*; film scripter Chris Wickard adapting *Revenge of Frankenstein* for Paul Neary's drawing board; plus Steve Moore and John Bolton edging the finishing touches to *One Million Years BC* for issue 14.

HAPPENING 7: On the features front, we welcome to our ranks talented author and radio personality Alan Frank, who will be making his **HoH** debut next month, ex-Capitol broadcaster Mike Childs, Cinefantastique writer Alan Jones, and our New York correspondent Bob Shanden.

From their pens, and those of our regular team, we've upcoming articles on Fabio Argento's Italian fantasy films, upcoming TV movies (—just above the most requested item), Seton on the Silver Screen, and Last World Movies.

Plus (the inevitable) lots, lots more. Stay tuned.

THE STORY SO FAR -- (FOR THOSE WHO MISSED **HEM** II) .

THE CASTLE BORNA? SILENT, SWISTER AND IN RUINS. IT STANDS LIKE A TEMPLE OF EVIL ABOVE THE CARPATHIAN VILLAGE OF VIKHORY. INSIDE HER WALLS LURKS A MONSTER FROM THE DAWN OF TIME, WAITING ONLY FOR HER NEXT VICTIM FOR THIS IS THE ABODE OF



The Gorgon

THE NEXT DAY A BODY IS FOUND, AND TAKEN TO THE LABORATORY OF OF HAWARDON. IN THE COMPANY OF INSPECTOR KNIGHT, HE DISCOVERS...



"PETERED! IT'S LIKE THE OTHERS' MONSTER. SHE'S BEEN TURNED TO STONE!"

DISCOVERING THE DEAD GORGON'S FINANCE WAS DISAPPOINTED, KNIGHT QUICKLY ORGANISES A SEARCH.



"THE DOGS HAVE PICKED UP A SCENT! TURN THEM LOOSE!"

"WE ARE GETTING TOO CLOSE TO THE CASTLE BORNA FOR MY LIKING, SIR. I'M SCARED... AND I DON'T WANT ADMITTING IT."

"OVER THERE! THE MISSING FINANCE, BELMO HEITZ!"



"YES! AND HE IS VERY, VERY DEAD!"

ONE WEEK LATER, AT THE COURT OF INQUIRY, KNIGHT'S FUTURE GUARDIAN SPEAKS IN PRESENT:



"THIS IS AN OUTRAGE! YOU ARE TRYING TO FRAME MY SON. MAKE HIM A SCORPION!"

"SILENCE! THE FACTS PRESENTED BY THE DOCTOR AND INSPECTOR KNIGHT CANNOT BE DENIED!"



"I THEREFORE FIND THAT THE DEAD WOMAN WAS MURDERED BY HER FINANCE, BELMO HEITZ. WHO THEN TOOK HIS OWN LIFE IN A FIT OF REMORSE."

"A WITCH-HUNT! NOTHING MORE NOTHING LESS! BUT BELIEVE ME, I SHALL NOT REST UNTIL I HAVE UNRAINED THE TRUTH AND PROVED MY SON'S INNOCENCE!"

SCRIPT: GOODRILL, ARTWORK: CURRY, S. CURRY



THAT AFTERNOON, IN INSPECTOR
KNOX'S OFFICE...



The Gorgon

Part Two







POOR, DEMENTED OLD MATH...



PAUL STOOD OFF... A BITTER, ANKLE ACHN!



MIDNIGHT! AND IN THE HARBOR CEMETERY, PAUL HEITZ WAS ENGAGED IN A GROSSY TASK...











HOUSE OF HAMMER BARGAIN BASEMENT

HoH BACK ISSUES

Still available! All twelve issues of HoH. Be sure of completing your collection of HoH Volume One while stocks still last at the collectors' bargain price of 40p (\$1 outside UK) each. Price

includes postage (unless ordering less than 5 copies of HoH and/or our poster mega), in which case add 5p per title. Foreign orders will be sent surface mail (\$1 per copy extra for airmail) and cheques/money orders should be made payable to Top Sellers Ltd. UK: Allow up to 2 weeks, abroad 6 weeks, for delivery.



HoH1 40p
21 page illustrated edition of 1968 Dracula; Kronos; Lee biography & filmography; 1930's FX; Brazilian Horror; etc....



HoH2 40p
Curse of Frankenstein Part 1; Devil A Daughter; At Hammer Studios; Hammer Monster Make-up; Italian Horror....



HoH3 40p
Curse of Frankenstein Part 2; Night of the Living Dead; The Frankenstein Gallery; Hollywood Horror; Lon Chaney....



HoH4 40p
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HoH5 40p
Moon Zero Two strip; Terrible Monsters; Lugosi—The Coming of Dracula; Desenged; Mexican Monsters Part 2, etc....



HoH6 40p
Dracula—Prince of Darkness comic strip; Blood & Guts; Castles, Chris Lee gallery, 1931 Horror Films, etc....



HoH7 40p
Twins of Evil strip, The Dman, Kerloff, The Werewolf, Female Vampires, Devil's Men, etc....



HoH8 40p
Quatermass strip, King Kong, Jekyll & Hyde, Hammer Science Fiction films, Lee's NEW Dracula, etc....



HoH9 40p
Quatermass Pt 2; Carrie, Kong (1931), Seizure, Squim, De Palma, Living Dead At Manchester Morgue....



HoH10 40p
Curse of the Werewolf strip, Close Encounter, Sentinel, Fu Manchu, Son of Kong....



HoH11 40p
Gorgon strip Part 1, Harryhausen speaks, Cushing AS Dracula, Wizards, New Sinbad film, Zoltan, Burnt Offerings....



HoH12 40p
Gorgon strip Part 2, Heretic, Blood City, Witchfinder General, 1933 Invisible Men, Face of Frankenstein, etc....

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MM5 Bambi poster, Mulan, etc.



MM6 Satorian poster, Dracula, Lee/Quatermass



MM10 Phibes poster, Star Trek, Phibes



MM12 Cushing poster, Vampire Circus



MM13 Dracula poster, Black, Bloody Ases



MM14 Lee poster, San Francisco



MM vol 2 No. 1 Lee Poster, It's Alive



MM vol 2 No. 2 1968 Dracula film poster



MM vol 2 No. 3 Corn of Dracula film poster



MM10 Savage Foca and one on film & books



MM12 Mike Diller poster, movies, and comics



MM13 Planet of Apes film books to film to TV



MM14 King Fu All about Bruce Lee poster



MM vol 2 David Carradine poster

HOUSE OF HAMMER BARGAIN BASEMENT, 135-141 Wardour Street, London W1

Media Macabre

FILM SCENE news

HORROR EXPLOITATION

Death Game appears to be a prize example of horror exploitation, giving us the story of two young girls who virtually take over the home of a San Francisco businessman and pull the plug out when it comes to sadistic thoughts. Made in 1974, the film was originally titled *Mrs. Manning's Weekend*. The director, Peter Traynor, worked from a script by Anthony Overman and Michael Ronald Ross, and the entire show is a Levitt-Pickman Film Corp. release of a Larry Spiegel and Mel Bergman presentation. Traynor has previously received producer credits on *The Ultimate Thrill* and *Truck Stop Women*.

THE DAY THE SCREAMING STOPPED

Peter Walker's *The Day the Screaming Stopped* went into production in April, in London. From the screenplay by Murray Smith, producer-director Walker will add this one to his list of grisly thrillers (*House of Mortal Sin*, *House of Whipcord*, *Schizo*, etc.).

NEW SCHNEER FANTASY

Perseus and the Gorgon's Head is the next possible project for producer Charles Schnee. Very likely, this will depend on the financial outcome of the Schnee-Harryhausen *Sinbad* and the Eye of

the Tiger. The *Perseus* project will have Harryhausen coproduce and Beverly Cross pen the screenplay. Although Schnee will be operating from his London-based Andor Films Ltd., the British National Film Development Fund may be fronting the development costs.



Willie Dorsey and Ken Sanders star in the new Franco-Japanese co-production, *La Grande Explosion*.

BIONIC AND SATANIC OFFSPRING

Hong Kong film productions seem to be going overboard with an assortment of fantasy-orientated projects: HK-based producer Bobby A. Suarez has wrapped-up production on his Cyborg cash-in, *The Bionic Boy*. Directed by Leody M. Diaz, the pic stars Steve Nicholson, Kerry Chandler, Clem Parsons, Ron Rogers, David Fry, with the title character played by 10-year-old Johnson Yap. A sequel, *The 12 Million Dollar Boy*, is currently being planned by Suarez, with young Yap continuing his title lead. For the record, the title 'Bionic' is a trademark of the MCA's Universal City Studios unit. Suarez' Intercontinental Film Dist. has *Daughters of Setan* ready for production; the story concerns 'half-bodied' female vampires who seek out pregnant women every night of the full moon. Golden Harvest Films are preparing, for August,

James Herbert's *The Rats*, from a screenplay by Nolan Smith.

THE MEDUSA TOUCH

A thriller with supernatural ties, *The Medusa Touch*, has gone into production, with Elliott Kestner as exec. producer and Jack Gold handling the direction as well as taking on the role of producer. Based on a novel by Peter van Greenaway, and scripted by John Briley, the picture headlines Richard Burton (as a writer), Lee Remick (as a psychiatrist), and Lino Ventura (as a police inspector). Working out of Pinewood Studios, the film is budgeted at seven million dollars with shooting over an eight-week schedule.

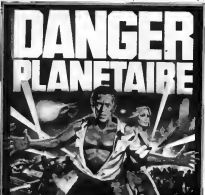
AVENGERS SECOND SEASON

Episodes of *The New Avengers*, second season.

are now under way at Pinewood Studios with the first segment, 'Hosage', directed by Sidney Hayers. Patrick Macnee, Joanna Lumley, and Gareth Hunt continue in their starring roles. Sidney Hayers has been a long-time contributor to television, and has worked in a directional capacity on such series as *The Human Jungle*, early *Avengers* (during the days of Honor Blackman as 'Cathy Gale'), *Arthur of the Britons*, *The Zoo Gang*. In 1961, Hayers directed *Night of the Eagle*, an excellent film taken from Richard Matheson's script.

CBS DEMONIC PILOT

World of Darkness, a CBS-TV pilot telecast in America this April, played off on the occult theme (probably to tie-in with the current success of *The Omen*). Art Wallace's script



Danger Planetaire is in actual fact no more than a re-issue of the 1958 Paramount picture, *The Blob*, starring Steve McQueen. A not-too-exciting film, except for McQueen's excellent antics. This almost Doc Savage rip-off should pack them in, though for the money, I'd rather have the poster.

Media Macabre

had as the mainstream storyline a man who had been medically dead for the period of 2½ minutes and then revived. This experience enabled the hero to establish a connection with the dead, thus putting him in a position to help people who were potential victims of the dark forces. Granville van Dusen played the lead, and this pilot show saw him trying to uncover the mystery surrounding a suicide in New England. The film climaxed with van Dusen combating a demon that had taken over the body of a friend. Produced by Diana Kerew and directed by Jerry London, this 60-minute show looks unlikely to spawn a regular series, despite the effective pilot.

NBC DEMONIC PLOP

The Possessed, an NBC-TV Sunday Movie, seems to have all the ingredients to counter the current pressures of erasing violence from the small screen. Produced by Philip Mandalkar, and directed by Jerry Thorpe, this pilot show concerned Joan Hackett as the mistress of a girls' school who is 'possessed' and makes a 'meal' out of throwing-up in James Farentino's face—in penetrating closeup! Farentino (seen some seasons back as the hero in TV's *Cool Million* series) is the central character of the story, his role is one of a defrocked cleric, ex-drunk, and womaniser who is brought back to life after a fatal car crash (some stretch of the imagination, eh?). and is now off in pursuit of things evil and supernatural. The script, by Thorpe, paves the way for a possible series of unbridled idiocy and nauseating vidding



BIZARRE

BIZARRE



THE LAST DAYS
OF
THE
MAN
ON EARTH
(THE BIZARRE MAGAZINE)

Imagine a fantasy-film fanzine with a colour glossy cover and a page-count that runs to 140, and you have *Bizarre* (the fourth annual edition). This publication does not really deserve the term 'fanzine' as it is more a horror-film buffs' version of something like *Playboy* magazine, in terms of printing quality and style (sorry, no nude centrefold of Ingrid Pitt!).

Bizarre is an annual publication taking into account virtually every single horror/fantasy/sci-fi release during a 12-month period, and the job is mostly a single-handed operation by editor Sam L. Irvine Jr. Mr. Irvine's task is not an enviable one (by the sheer scale of things) but the end-product, *Bizarre*, is well worth all the hard work.

'Hammer's *Frankenstein* Series' is a 17-page feature which carefully discusses and analyses the company's output from *The Curse of Frankenstein* through TV's

to *Frankenstein and the Monster from Hell*. It is not, as many may presume, another rehashing of an old theme but a well-coordinated study of the series; or, as the heading subtitle states, 'It's the Man, not the Monster, that makes the difference'.

Demonic children are a relatively new addition to the gallery of horror ingredients, starting off with Mervyn Leroy's 1956 *The Bad Seed*, featuring an 8-year-old murderer. 'Children of the Night' conducts a serious survey on one of the most effective sub-divisions in the horror-fantasy genre, detailing the history and growth of the theme. The author writes: 'By far the best in this group is Robert Mulligan's *The Other*. It is the best American horror film about children; it presents a perfectly innocent setting and two seemingly innocent boys'. *The Other*, from the book by ex-actor Tom Tryon, has yet to receive general release throughout the U.K., but it is definitely a film worth keeping a lookout for in the near future, as this article testifies.

The film reviews evaluate *Abby* ('In a way, *Abby* is more disgusting than *The Exorcist*...'), *Captain Kronos: Vampire Hunter* (... is one of the freshest horror films to come out of Hammer'), *Drecula* ('Compared to *Curbs*' other TV flukes, his *Drecula* really is not too bad...'), *Nothing But the Night* ('As Christopher Lee has said, the film requires the viewer to listen to every word of dialogue...'), *The Texas Chainsaw Massacre* (... is sensationalism at its worst...), and *Young Frankenstein* (... the most insane horror parody in years...) among some remarkable 40 film listings.

This is just a scant selection of the many exciting contents that make up the

fourth edition of *Bizarre* magazine; the superb selection and layout of photo-illustrations is a whole new story!

Issue number three of *Bizarre* also has a goodly amount of material to offer. The magazine starts off with an in-depth look at NBC-TV's *Frankenstein: The True Story*, directed by Jack Smight. This 180-minute account of Mary Shelley's story and events has been telecast twice on British television, so this article will prove to be of great interest to those who enjoyed the film, and even greater interest to those few who missed it.

29 pages of horror-fantasy film reviews (heavily illustrated) form a major part of this issue, devoting a respectful amount of time and space to each movie.

Once again, the interviews that have been compiled by Mr. Irvine are truly remarkable and should not be missed by anyone seeking pleasure from fantastic cinema. The section offers you the words and thoughts of Roy Ward Baker, Ralph Bates, Stephanie Beacham, James Bernard (just about the loamest contributor of music scores for Hammer films), Shane Brant, Sir James Carreras, Michael Carreras, Terence Fisher, Freddie Francis, Kevin Francis, Linda Hayden, Christopher Lee, Ingrid Pitt, and Diene Rigg, among quite a few other personalities.

I have merely made mention of some of the fascinating items that run throughout issues 3 and 4 of *Bizarre*, leaving quite a lot for you, the reader, to pursue and enjoy should you be wise enough to write for your own copies. Highly recommended.

Bizarre is available from Sam L. Irvine Jr., The Pit Company, 87 Forest Road, Asheville, N.C. 28803, U.S.A.

—T.V.

SPIDERS

GREAT & SMALL



Martha Bradley (Beverly Eddins) has a shock awakening from her slumber . . . as a deadly tarantula spider crawls up her bed and across her chest.

Giant spiders seem to be making a comeback! New Reel'n Distributors are handling the American film **Kiss of the Tarantula** in Britain. For some unknown reason they have retitled it **Shudder** for the UK, perhaps hoping to totally confuse the movie audiences of our shores and annoy tomorrow's cinema historians.

Shivers was the one with the

parasite worm-like things, released last year, right? **Shatter** was the Hemmer/Shaw Brothers movie that never got U.K. release, yes? And now we have **Shudder**.

The story centres around Susan Bradley, teenage daughter of John and Martha Bradley, who operate and live in the local mortuary. Susan has for pets a collection of deadly tarantule

spiders, and because of her somewhat morbid nature is shunned and ignored by her friends.

Mother Martha is secretly in love with her husband's younger brother, Walter, and plots to murder John Bradley so she will be free to remarry. But Susan overhears the conversation and during the night places a tarantule in Martha's bed while she sleeps.



Spider-owner Susan gets revenge on her evil school-mates by releasing her pets at them when they least suspect it.



Susan (Suzanne Ling) opens the coffin containing her dead classmate, who is about to have company. In the form of still-living, but paralyzed Walter.

Abruptly by the spider, Martha dies of a heart attack, thus leaving the authorities to believe the death was brought on by natural causes.

Susan's classmates however only use the death as an excuse to be even more vicious towards her. And so Susan uses her spiders in acts of revenge against them.

Welter, having lost his lover, now tells Susan he really loves her. But in pursuing her, he stumbles down a flight of stairs, paralyzing himself from the neck down.

Ignoring Walter's cries for mercy and help, Susan uses a mortician's body-lift to place Welter, still alive, in a coffin beneath the corpse of classmate Nancy, to be buried the following day.

The townspeople never do find out what happened to Walter Bradley. Susan knows . . . but she's hardly likely to tell.

Not an earth-shattering picture, but worth catching when it comes round to your local as part of a double-bill.

SHUDDER

Suzanne Ling (as Susan Bradley), Eric Mason (Walter Bradley), Herman Walner (John Bradley), Patricia Landon (Nancy Gray), Beverly Eddins (Martha Bradley). Directed by Chris Munger. Produced by Daniel B. Cady. Story and screenplay by Daniel B. Cady and Warren Hamilton Jr. Eastmancolor.

Time : 84 mins.

Certificate X.

The other currently-on-release spider chiller is likely to really leave you cold rather than send shivers up your spine. It's a remarkably silly piece of horror/sf



A giant spider attacks a group of young people. Most of whom seem quite amused. While the re-touching of the spider isn't so obvious in the film, the car that the spider's been built over can be seen!



Ev (Leslie Parrish) screams out when she sees the first of the giant spiders in its terribly re-touched web.



The re-toucher drew better clouds than spider hairs in this equally silly shot from The Giant Spider Invasion.

exploitation from Hemdale International distributors. The title should give you right idea this time ... **The Giant Spider Invasion.**

Somewhat sneakily, the press showing of this one was during week ending 21st May, 1977. That was the week when most critics went to cover the Cannes Film Festival, leaving their oft-times greener, less critical proteges to cover new movies.

Though they'd been promised months earlier, our tickets never arrived. Upon phoning Hemdale we were told there were no seats left whatsoever. But, upon our request, Hemdale did send us their 'press kit'.

It tells us ... A gamma ray shower hits a small town in North Wisconsin. Local scientist Dr. Jenny Langer phones N.A.S.A. for help as radiation sets in. Dr. Vance arrives at Montclere to find spider's eggs being hatched, and the radiation causing terrifying consequences. The spiders grow to an enormous size creating havoc and destruction wherever they go.

Thanks to some quick thinking by Dr. Vance and Dr. Langer, they conceive a plan to reverse the process before total destruction can take over.

... sounds like the '50s science fiction B movies live again. Check it out at your peril. Hemdale don't seem too confident (or even bothered), so it's not likely to be any better than the not-so-wide selection of stiffs (3) they sent for us to select from.

GIANT SPIDER INVASION

Steve Brodie (as Dr. Vance), Barbara Hale (Dr. Langer), Alan Hale (Sheriff), Robert Easton (Kester), Leslie Parrish (Ev).

Directed by Bill Rabena, Produced by Richard L. Huff and Bill Rabena, Screenplay by Richard L. Huff, Eastmancolor.

Time : 76 mins.

Certificate A.

House of Hammer 8 was brilliant, I've no complaints. Look at it. Not only do we get a new heroic sage with brilliant art, but also a writing style which wraps itself around the art rather than just bridging the gaps caused by lack of space, and because of the demons vengeance (After all, it must be the demon taking subtle revenge on Shendor by having him 'thrown out of the light') we get the Conan of British comics, and after this you have the first part of *Quatermass Xperiment*... I wonder how long it'll be before Marvel snatch Brian Lewis away from HoH. Perhaps you ought to play their own game and devote a section of *Hammer Answer Desk* to Brian Lewis. I'll let him butter him up, put your left arm around his shoulder, force a drink down his throat with the other hand, and when he's sufficiently stoned... pull open the dungeon door, push him inside and slam the door shut tight. They may have raided the Philippines but they aren't going to catch England napping again. Oh no... we'll man the anti-aircraft guns... we'll besiege Parliament... we'll put bombs in the Marvel conventions. The *Midnight Coach* was a neat little *Night Gallery* thing. One complaint... the cover in the shadowy comic rock of our newsgagents the cover was just a mass of green blobs with Santa Claus waving a sword about. If I hadn't seen the bright n'-beautiful Hammer logo I'd've missed B altogether!

Graham Bassett,
Gimsby

HoH

I am an Australian living in the southern hemisphere on this desolate island.

Down here we hardly see anything of British horror magazines, in fact we see very little of British horror, full stop.

For example, just before Xmas, Peter Cushing's new film opened in a Sydney theatre. *At The Earth's Core* ran for only one month! But worse still was a double bill, *Squirm* and *The Return of Count Yorga* ran for a great grand slam one week! In the heart of the city!

In November a friend arrived home all refreshed from a great trip round England and Scotland. He brought back two issues of an amazing magazine which I had never seen the likes of before. It was called *Monster Mag* and had the most incredible posters. Of course I sent away immediately for a full set.

On arrival I was in for a surprise! Four of the mags I had wanted were no longer available but instead I was given four issues of a great



new magazine called *House of Hammer*.

In a few moments I was out on the road searching every newsgagent and book shop for other issues. And finally I found one shop in the whole of Sydney. HoH arrives there four months after their release date.

And I suppose that until people start noticing the want of horror material down under (especially Hammer), our horror fans will have to continue the struggle, fighting over remaining issues of our favourite magazines at the local news stand.

One thing that puzzles me, in HoH No 3, a question was asked concerning Hammer film posters. Surprising as it may seem they are quite easy to obtain here. Over the past year alone I have bought fifteen of them all in one movie shop (approx £5 each!) my prize one is *Ravage of Frankenstein*. It's absolutely beautiful.

I for one am praying that HoH will produce many more issues.

Andrew Morson,
Castle Craig, Australia

HoH

When I saw the last issue of *Monster Mag* I thought that was the end of British horror magazines. But then, out of the blue came *House of Hammer*. There had been some news of its coming in the fanzine world but I was surprised to see it on the market

so soon.

Someshow I wasn't impressed with the first issue, but number two was a work of art. The feature on *Texas Chain-Saw Massacre* was the best piece you have ever run. And from issue 2, the magazine just rocketed.

The art has reached perfection, and the stories match exactly. There is only one magazine on fantasy available in Britain, and it's flooded the market with a great success. Perhaps not as gory as *Monster Mag* but far more interesting.

However I think it would be even better if there were not so many long old film reviews. Sometimes they can get a touch boring.

Steven Siddall
Whitley Bay
Tyne & Wear

HoH

I enjoy your magazine very much, particularly Denis Gifford's series on the golden age of horror films and John Brosnan's articles of special effects. The adaptation of *Seven Golden Vampires* was very interesting to see, as this film has not been released in North America.

William Kay,
Newmarket, Ontario,
Canada.

HoH

In Issue 2, a reader suggested a photo-strip of a film, instead of a comic strip adaptation. As you explained this might not work, I have an alternative suggestion.

Why not run a single page photo strip from a film, just showing one of the film's highlights? I would particularly like to see the sequence from *Dracula AD 1972* where Christopher Lee is impaled on a shattered wheel.

Hervey Clarke,
Bury St. Edmunds.

'...they look like real photographs'



HoH is the best horror mag ever created. I think your illustrated films are brilliant. Your artists are really fantastic, a lot of their drawings look like real photographs.

Of the issues so far, I thought *Dracula, Prince of Darkness* was the best of all, in HoH 6. The drawings of Christopher Lee were so lifelike, especially page 14 (frame 1). (To save you flicking back, we've reproduced it here—Dez.)

Your covers are really excellent too, and I think the idea of *Father Shendor* in HoH 8 was great.

Matthew Walton,
Hampton, Eversham.

FRANKENSTEIN

When Universal made Mary Shelley's story into a screenplay they had no idea that their *Frankenstein* would prove so popular, creating (directly and indirectly) a series that would run intermittently for the following five decades.

Under the talented direction of James Whale, Universal's film and one of their contract players, Boris Karloff, became instant successes. The central theme of this film, as well as all the sequels that followed, was the Monster—the appearance of the Monster was what every member of the audience waited for, nervously. Taking it from the viewpoint of the Monster being the central character (for without it where would the film go?), the following notes will take a look at the various ways the Monster was utilized throughout its 'career'.

Whale's *Frankenstein* made the Monster a most sympathetic figure, almost akin to King Kong, inducing the audience to care more for its welfare than for the rest of the cast. A strange psychology; something of an anti-hero! When, finally, the Monster is wounded and trapped in the burning windmill, your feelings are more related to its predicament than with the jeopardy of Henry Frankenstein (Colin Clive). Once it is all over, who cares about the remaining few moments showing us that Henry has just about survived? It is the Monster we feel sad about.

Universal wouldn't let this success go, so in 1935 they brought our dear Monster back in *Bride of Frankenstein*. This is where Universal's ace make-up man, Jack Pierce, really excelled in his field; he turned the already heart-stopping visage of Karloff's Monster into a portrait of charred grotesqueness, hurling away the lank hair from the front of the head and altering the make-up to suit a scorched-flesh appearance. This sequel also featured another 'creation', the intended Bride for the Monster. Seven-feet of gauze-swathed woman, complete with electrified hair. Again, our Monster received the same hostile treatment from the cast as before: surviving the climax of the previous film, in the burning windmill, it rises to be pursued by the local villagers and ends up virtually crucified by them.



Above: Leonard Whiting and bandaged Michael Sarrasin in NBC TV's *Frankenstein: The True Story*. Right: Karloff's creature, from the 1935 *Bride of Frankenstein*.

Below: Hammer's *Evil of Frankenstein* (1964) with Kiri Kington.

Its apparent hostile actions are purely motivated by ignorant peasants and devious scientists, turning it into a constant prey. The Monster's eventual actions are quite justified when it decides to blow everyone up in the laboratory; a form of suicide which takes most of the wrongdoers along also!

KARLOFF TO LUGOSI

Rowland V. Lee's *Son of Frankenstein*, in 1939, brought the Monster back to suffer again. This time it ends up being pushed into a bubbling lime-pit, after being manipulated by a vengeful hunchback for various crimes. In *Bride of Frankenstein*, the Monster was able to speak a few words, even smoke a cigar, but now it was as dumb as in the original. Karloff had brought to the Monster a variety of emotions, producing a thing capable of drawing



WEIN ON FILM





Between scenes, Karloff relaxes with a cup of tea on the Universal *Frankenstein* set.

sympathy rather than terror. Tiring of the part, Karloff relinquished the role to Lon Chaney Jr. for *Ghost of Frankenstein* in 1942.

After a decade of Karloff's face being under the now-familiar make-up, Chaney, somehow, just didn't look right. Basically, his face was too fat to convince the onlooker that this was the face of a revived corpse. Retaining a character introduced in *Son of Frankenstein*, Ygor (Bela Lugosi), the plot of this entry involved the transfer of Ygor's brain into the Monster. Needless to say, the Monster had been restored back to its former self after its encounter with the lime-pit. Chaney's make-up remained similar to that used on Karloff in the previous three films; the flat-topped head, the hulking form, and the large, heavy hoots. The interest in the character was now waning, due to the Monster acting as a mere prop for the other characters to revolve around. A fiery climax in the laboratory put it out of its misery.

1943 gave us *Frankenstein Meets the Wolfman*, in which Bela Lugosi took over as the Monster. Some 12 years previous, Lugosi had rejected the part offered in *Frankenstein*. Attempting the same style of make-up, Lugosi's Monster ended up looking rather ludicrous. Once reactivated, the Monster just stumbled around the film eventually bringing about the title's implication, which was staged quite effectively, resulting in both characters being swept away in a deluge of water.

Both Chaney and Lugosi were grossly miscast as the Monster, which was now starting to become synonymous with its creator: Frankenstein. Not being referred to as the 'Monster', but as Frankenstein made it a sure sign that the character had lost its individuality.

LUGOSI TO STRANGE

Further proof of this was shown, along with the general devaluation of most of the Universal horror-characters, when the studio enrolled the group into what was tentatively called *The Devil's Breed*; it later became *House of Frankenstein*. The Monster was now forced to share the billing with Dracula (John Carradine), the Wolfman (Chaney Jr.), crazed-scientist Dr. Niemann (Karloff), and a hunchbacked assistant (J. Carrol Naish).

1944 was definitely part of the downhill journey for the Monster (Glenn Strange) in Erle C. Kenton's *House of Frankenstein*, with the predictable climax forcing the Monster to drag the



Frankenstein 1970, an abysmal *Allied Artists* movie starring Boris Karloff, in which a TV crew invades Castle Frankenstein.

mad-scientist into a quicksand. Apparently, Karloff had taken some time to tutor ex-cowboy actor Glenn Strange in the portrayal of the Monster, but this was lost in the film as the character lay dormant for the most part.

The following year the Monster (Glenn Strange, again) was revived for *House of Dracula*, with director Kenton again putting it through its paces alongside Carradine's Dracula, Chaney's Wolfman, and, this time, Ouslow Stevens' interpretation of a mad doctor. It had taken the glorious Frankenstein Monster 14 years to become virtually a Universal Studio prop!

In *House of Frankenstein*, the Monster was thawed out of the ice entombing it after the ending of the previous film only to sink into a convenient quicksand at the finish. Now, in this follow-up, it is discovered in a cave at the base of a cliff after it has sunk down through the quicksand. Discovered by a new mad doctor, it is soon seen lying inanimate on an operating table 'waiting for a new life to come'. The new life comes all too briefly for the poor Monster before it is despatched again.



Hammer's The Curse of Frankenstein featuring Christopher Lee as the creature in this publicity shot.



As Frankenstein (Cushing) looks on, his creation (Freddie Jones) screams havoc. Hammer's *Frankenstein Must Be Destroyed* (1969).



Elsa Lanchester as the mad-made mate for the creature. Universal's *The Bride of Frankenstein* (1935).

The total absurdity came when Universal put it into one of their Abbott and Costello vehicles, becoming *Abbott and Costello Meet Frankenstein* (1947). Here, the Monster turns up in America (the previous films having a mythical central European location, such as 'Valencia') as part of a wax museum consignment being handled by the two comedians. The sequence of silly events rounds itself off by having Dracula (Lugosi) chase Lou Costello to use the latter's brain for the Monster (Strange), which must potentially be an even greater crime against the Monster than having Henry Frankenstein's assistant steal an abnormal brain in the very first film. Despite the plot outcome of this film, the Monster must have died of shame by the end.

Now that Universal had run itself into the ground with the Frankenstein series, it took a whole new decade, studio, and approach to revive Mary Shelley's character.

1957 premiered Hammer's *Curse of Frankenstein*, directed by Terence Fisher from Jimmy Sangster's screen play. This film developed a whole new style, apart from the use of colour, for the Frankenstein saga. Christopher Lee, under Phil Leakey's heavy make-up, was killed on the posters as the Creature, not the Frankenstein Monster, thus bringing it closer to Shelley's original concept.

The casting of Peter Cushing as Victor Frankenstein must have been a piece of sheer genius, but, as always, it was the Monster that everyone was waiting for. However, when it came it must have made the audience (of the time) wish otherwise: a yellowy face with scars and warped skin surrounding lifeless waterfilled eyes, under black lank hair. Hammer's *Curse of Frankenstein* followed the original novel in a somewhat gruesome fashion, but was most effective in capturing an atmospheric period flavour. Here, the Monster was again depicted as an awkward, yet sympathetic, figure which, unfortunately, was too quickly used as a murder-machine by its creator, resulting in its death by plunging into a vat of acid.

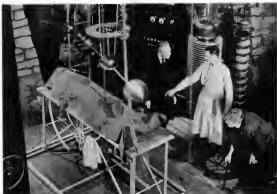
Tales of Frankenstein, an intended television series from Hammer and Screen Gems, used Don Megowan as the Monster but failed. The actual title of the pilot episode was *The Face in the Tombstone Mirror* and told of the Monster running amok, ending up in a cemetery, and seeing (for the first time) its horrendous visage in the glass of a headstone.

Michael Gwynn was Frankenstein's next creation, in *Revenge of Frankenstein*, when Cushing put the brain of his crippled assistant into a sturdy young body. The experiment turned out to be a failure, and Gwynn's Monster became a twisted cannibal, looking something like a snarling Quasimodo.

HAMMER RESURRECTION

Throughout Hammer's Frankenstein cycle, Cushing's Baron Frankenstein was always portrayed as a determined man, trying hard to succeed but just about always doomed to failure (as if by the hand of God). Whereas the Universal Monster generally retained the same appearance (makeup-wise), Hammer's creations changed with each new film, due to the continuous experiments of the Baron. Simply, Universal's continuing character was the Monster and Hammer's was the Baron.

Evil of Frankenstein, released in 1964, had the Baron bring about a new Monster (Kiwi Kington) which vaguely resembled the old Universal character. The similarity to the old studio didn't end there because the film's finale saw the Monster trapped by the cure-all fire (again!). It was now the motivations and dedication of the Baron that kept the audiences involved, rather than the advent of the Monster. *Frankenstein Created Woman* emerged in 1967 with the



Karloff's hand, Edward Van Sloan, Colin Clive and Dwight Frye in the great Charles Hall set for *Frankenstein* (1931).

Baron trying it again, this time coming forth with a woman, a beautiful woman (Susan Denberg). The screenplay by John Elder (Anthony Hinds) appeared finally as a variation of the *Revenge of Frankenstein* theme, only the sex of the 'creation' had changed. The Monster here can only be defined by its homicidal nature—certainly not by its appearance. However, it must be considered a score in points for Hammer to come up with a tantalising, seductive 'Monster'. This film may be the only one in the series where the audience was concerned with the Monster character, over that of the Baron.

By the time of *Frankenstein Must Be Destroyed* (1969), the Baron had become quite crazed in his fanatical pursuits. Freddie Jones appears as the end result of the devious Baron's latest brain-surgery labours, and finishes up dragging the screaming Baron into a blazing mansion. With brain transplants being the basic theme, the Baron's Monster appeared merely bald and with a crude scar forming a ragged sort of skull-cap. By way of similarity, Dave Prowse's Monster for Jimmy Sangster's *Horror of Frankenstein* (1970) also shows up as a bald-domed character, but the jagged scars were minimal and the body was discreetly swathed in bandages. This one was about the weakest entry in the Hammer series, appearing to have been shot on a most modest budget.

Muscleman Dave Prowse was the only actor to play a Hammer Frankenstein Monster twice, his second stint being in Fisher's anxiously-awaited *Frankenstein*

and the *Monster From Hell* (1973). This film showed some of the most detailed experiments by the Baron ever seen in a Hammer film, maybe excepting *Curse of Frankenstein*. The Monster was a large, shaggy 'being', something like a grotesque Abominable Snowman. Sadly, however, it seemed to have very little to do, making this Hammer Frankenstein sequel rather an uneventful last production to date.

Frankenstein: The True Story, first telecast in 1973, featured Michael Sarrazin as the Monster; initially quite a handsome young man but later deteriorating into a decomposing corpse. The film, however, remained remarkably true to Shelley's events, and is one of the most well-made productions on the theme. Mel Brooks' *Young Frankenstein* was a superb send-up of the 1930's Universal Frankenstein movies, with a splendidly paranoid Gene Wilder playing Frankenstein and Peter Boyle portraying the confused Monster. Boyle, along with Karloff, was brought into demand by filmmakers somewhat on the strength of his role in *Young Frankenstein*; maybe in another few decades of Frankenstein Monsters there will be a new acting-talent discovery.

All manner of Monsters will come and go, hotly pursued by mad-doctors, crazed-scientists, and frustrated brain-surgeons, but none will ever border on the creations of Universal and Hammer. Who do we have to thank for its existence: Karloff's portrayal under James Whale's direction for Universal based on the story of Mary Shelley? ■

EXORCIST 2

In life there is no final resolution. In books and films, the words 'the end' only signify a summing up of events at a particular point in a character's life. Great characters in literature and film exist beyond the limited space between book covers or the span of two hours on the screen.

No character in recent years has made such an indelible impression on the fanglophobic public as Regan, the young girl whose soul was possessed and whose body was inhabited by a demon. At the end of the incredibly successful *The Exorcist*, Father Karras had exorcised the demon from Regan, but there still existed unresolved questions about how her future life would be affected by the extraordinary and terrifying events that had occurred.

Exorcist II: The Heretic is the story of the still-surfacing effects of the demon's possession on Regan's mind and how she continues to be haunted by the repressed phenomenon.

"In *The Exorcist*, Regan was possessed by an evil force, which was trying to destroy her. In *Exorcist II: The Heretic*, it is the forces of good and evil which are struggling for supremacy within her," director John Boorman explains.

The Devil's Own

"If the force of good wins out, Regan will emerge as an extraordinary person who is herself capable of great healing powers and points the way to the future evolution of the human spirit.

"We will be dealing with Evil as a palpable force. It is not a negative thing. It is not merely omission; it is not anxieties and difficulties and misfortunes. Evil is pervasive and pervading. Only if we're prepared to look it in the face and name it, can we oppose it. That's what *Exorcist II* is saying. There is an aching need for a return to the spirit. We're coming to an end of a period of materialism, where a sense of ethics has been lost."

In the film, exorcism is the device that brings mysticism and science together and helps minds come into rapport with each other. Minds come together in a spirit of goodness, pointing a way out of the agencies that have embroiled humanity through the ages, giving strength to combat the pervasive forces of evil.

In *Exorcist II: The Heretic*, Regan is unable to remember any of the strange and terrifying events



Ven Sydney re-enacts his Father Merrin role.

that caused her so much pain, but she is haunted by strange voices and images. She is troubled by recurrent nightmares. Yet, as she is about to leave childhood and become a woman, she is aware of an extraordinary power to perform good and to help other people. Her presence simultaneously disturbs and calms the people she meets.

Linda Blair, who made her film debut at fifteen as Regan in *The Exorcist*, has been the recipient of more fan mail than any other motion picture star in the history of Warner Bros. In *Exorcist II: The Heretic*, she will repeat her role.

Although she had only minor experience as an actress before she was cast as "The Exorcist," Linda earned an Academy Award nomination for her performance of what certainly must be the most physically and psychologically demanding part ever written for a child actress.

In *Exorcist II: The Heretic*, a darkening cloud of disrepute is gathering over the writings and life of the late Father Lancaster Merrin, who died excommunicating Regan. The words 'heresy' and 'satanism' are being linked with his name. Only if the exorcism can be verified will his name be cleared and his papers published by the Vatican.



The set used for flashback desert sequences, where Father Merrin had saved the life of a young possessed African boy



Van Sydow is attacked by swarms of insects in the African bush.

Richard Burton co-stars as Father Philip Lament, who is sent to investigate the exorcism.

The role of Dr. Tuskin, a psychiatrist, who is treating Regan and fears that Meria's exorcism had actually complicated her emotional problems, was originally written for a man. However, when no suitable male star was available, co-producer Richard Lederer and director-co-producer John Boorman decided that the role might take on even added dimension if played by a woman. Without

any script rewriting, the script was submitted to Louise Fletcher (of *Casablanca's* Not fame), who immediately accepted.

Recreating his role of Father Merrin in special flashback sequences in Max von Sydow, who, viewers of *The Exorcist* will remember, died while trying to save Regan's mind and body from the demonic possession.

Also recreating his role from *The Exorcist* is Kitty Winn. As Sharon, Regan's mother's secre-

tary, she is left in charge of the young girl while her mother is on location filming a movie in Ireland. She is frightened as she notices disturbing behavior patterns in Regan. Sharon is caught between wanting to help Regan and being repulsed by the strange atmosphere that seems to engulf the young girl's life.

Rounding out the cast of star performers is James Earl Jones, who plays Kikume, an African, who had been as a child the subject of an earlier exorcism by Father Merrin. He now possesses the secret of power over the demon who had inhabited his body.

'Exorcist II: The Heretic' is directed by John (Zardos) Boorman, who was nominated for an Academy Award as Best Director for his work on *'Deliverance.'*

Although several characters in *Exorcist II: The Heretic* are based on those created by William Peter Blatty in his best-selling novel and screenplay for *The Exorcist* and there are references to events in the earlier film, the story and screenplay for *Exorcist II: The Heretic* was written by relative newcomer William Goodhart.

'In *Exorcist II: The Heretic*, we travel the frontiers of film,' John Boorman says. 'We will use practically every variation of special effects technique to make it a film that leads the audience into the unknown territory of the mind and into strange worlds they have never before encountered. There will be the demon, and we will walk the corridors of Hell. It's a journey into the spirit. We will reach out to touch the darkest unconscious of the audience. The movie will submerge the audience in a world of dreams and nightmares.'

A Richard Lederer Prod/John Boorman Film
Cast: Linda Blair, Richard Burton, Louise Fletcher, Max von Sydow, James Earl Jones, Kitty Winn, Ned Beatty.

Prods.: Richard Lederer, John Boorman; Dir., John Boorman; Screenplay: William Goodhart, Ed. John Morris; Spec. Eff., Chuck Casper.



Linda Blair (as Regan) goes into a trance, her every mental reaction being registered on electro-sensory machinery.

THE GOLDEN AGE OF
HORROR
featuring

1934 THE SHADOW OF

DEATH



In his continuing look back at the Golden Age of Horror Films in the order they first appeared on the British screen, film historian Denis Gifford now looks at 1934, the year Karloff turned down an unusual role, and gave Claude Rains an opportunity to appear - (or disappear?) as **THE INVISIBLE MAN**.

It was a wild and stormy evening at Robert Von Hellendorf's old castle... So began Chapter One of *Secret of the Blue Room* as adapted by an anonymous Amalgamated Press hackster for their popular weekly story paper, *Boy's Cinema*.

How Erich Philipp sprang his original novel, upon which the Universal Picture was based, I do not know—any more than I know how Mr Philipp reacted to the AP rewrite. But the *Boy's Cinema* word-picture of Baron Von Hellendorf—'He was a broad-shouldered man, clean-shaven, square of jaw, and possessing eyes of steel blue'—immediately conjures up the image of one actor. Lionel Atwill was consolidating his position as third man in the 1933 horror hierarchy by starring in the first horror film released in 1934.

Film Weekly, understandably, thought less of the film than *Boy's Cinema*: 'One of those murder mystery stories depending for their effect on secret passages, sudden alarms, hanging window shutters, muffled figures, etc., etc. Well done of its type, but decidedly reminiscent of 365 or so similar pictures in the same category' (19 January 1934).

The story hinged on the several suitors of lovely Irene Von Hellendorf (Gloria Stuart) taking it in turns to dare the death that befell

all who slept in the cursed Blue Room. The ultimate denouement explained all as the machinations of a madman. Traditional stuff, true, but well played by such as Paul Lukas and Edward Arnold, and certainly superior to either of its subsequent rereads: *The Missing Guest* (1933) and *Murder in the Blue Room* (1944).

The following week the 'old dark house' was dusted off again for *Before Dawn*, which *Film Weekly* greeted as 'A fairly entertaining creepy-creepy thriller of mystery and murder in an old mansion house.' Although no more than a B-picture, this one had a lot going for it in its packed hour. It was written by Edgar Wallace, the old mystery master's last and the film script he had completed for Radio Pictures between reverie assignments on *King Kong*.

Supernatural

Directed by Irving Pichel, it starred Warner Oland, the former Charlie Chan, as the evil Dr Cornelius: a somewhat confusing return to his old image, considering *Charlie Chan's Greatest Case* was released to a rival circuit the same week! And, as a welcome twist, the supernatural was taken seriously. Instead of the usual last scene exposure, the medium

of the piece actually went into a trance and solved the murder: perhaps because she was played by the heroine, Dorothy Wilson.

More serious treatment of the supernatural was shown in the very same week in a film called, appropriately enough, *Supernatural*. Carole Lombard, later better known for her light touch, starred as Roma Courtney, whose body was taken over by the spirit of Ruth Regen (Vivienne Osborne), an electrocuted murderess. Her subsequent attempts to carry out the departed's last wish—the murder of her ex-lover—formed, the body of the plot, much to the distress of handsome Randolph Scott. H. B. Warner was Dr Houston, the scientist responsible for the experiment, and the Halperin Brothers were Victor and Edward, the director and producer responsible for the picture. Which may answer *Film Weekly's* distress: 'Why this would-be blood-curdler was ever made must remain one of Paramount's secrets' (2 February 1934). That magazine was more comfortable with the lighter treatment accorded the supernatural in *Turn Back the Clock*, a March release from MGM with Lee Tracy. As Joe he is hit on the head, relives his past, uses his knowledge of the future to make a fortune, then wakes up in hospital to find it was all a dream and he is



Lukas and Karloff in Universal's *The Black Cat* (1934). This was the first of seven films the two masters of the macabre teamed up in. Unfortunately the plot didn't live up to its star cast.



Schoedsack directed *Son of Kong* for RKO. Silly but fun. Disappointing follow-up to original. Above shows Helen Mack and Robert Armstrong facing the simian offspring.

still married to homely Mae Clarke.

Two major works on the supernatural came, by coincidence, in the week of April 6th. *Berkeley Square* from Fox was a convincing romantic fantasy via John L. Balderston's play, sending Leslie Howard back a hundred years into the shoes of his own ancestor. Although the transportation was accompanied by traditional horror-film thrills, Balderston's theory was straightforwardly explained. "Time is purely relative; the past still exists, although we cannot normally see it stretched out, as it is, behind us."

Another successful stage play was the source of *Death Takes a Holiday*. Paramount made this version of Alberto Casella's fantasy, perhaps as atonement for *Supernatural*. Fredric March, the ex-Doctor Jekyll, played Prince Sirk, alias the Angel of Death. He came to earth in top hat and tails to find out why mortals feared him—and for three days, nobody died. When he returned to whence he came, he took with him both new understanding and Evelyn Venable. "Is it enter-tain-ment or isn't it?" asked *Film Weekly* at

the end of a long review. "The film is, at any rate, something quite out of the ordinary. It may prove impressive—to those who don't analyze it too closely—by the sheer daring of its complete departure from normality."

1934 was a good year for departure from normality. No scientist departed more from normality than Dr Jack Griffin, who injected himself with monescene and suffered the extraordinary consequences; no film departed more from normality than James Whale's depiction of that experiment, *The Invisible Man*.

Invisible Problems

Everything was shrouded by cinematic standards: not only did the leading role go to an unknown, he was the film star you could not see. Only in virtually the last frame of the film did Claude Rains' face appear—and then he was dead in bed and you had to turn your head sideways to see him! The stills for the film were equally mysterious. Either Rains appeared wrapped

in bandages like Karloff's mummy in a lounge suit, or they showed terrified citizens cowering away from a thin white line. "It should be explained", said *Film Weekly* in a preview page on October 6th 1933 (the build-up began early), "that the outlined figure of the Invisible Man in the accompanying pictures does not appear in the film, but has been inserted to emphasize the point of the illustrations." Not too tough a trick for the technicians in Universal's stills department: the hard work was actually directing an Invisible Man, directing nobody, nothing, a unique task which ideally suited the unique talent of James Whale.

"I was faced with the problem of picturing on the screen someone whom the audience could not see. It was all very well to film the scene without the actor, but I knew that I had in some way to let the audience know clearly that the actor was there all the time, although he was invisible. Therefore I had to devise bits of 'business' so that the audience should know where the man was, what he was doing, and so on. In one scene I made

him sit in a rocking chair, so that by the movements of the chair the audience would realise he was sitting there, although there was no sign of his presence. I showed the seat of the chair sagging slightly as he sat down. Then, when his voice became more confidential, I had the chair move a few inches towards the other person, as though the Invisible Man had drawn it closer for more intimate conversation. In one scene he takes a cigarette, lights it, and puffs out the smoke, although on the screen the cigarette appears suspended in the air, and no man is to be seen. I was virtually making inanimate objects 'act' for the man, and it took much ingenuity to make the scenes seem natural."

Visible Effects

Whale was giving an interview to J. E. Arnold of *Film Weekly* (January 19th 1934), and although one of the lengthiest ever published on Whale, the director was careful not to be too explicit on the tricks he devised with special effects expert John F. Fulton. (He was also careful not to name him.)

"Much of the trick work depended on the old principle used by stage conjurers—the fact that if a man completely covered in a black suit stands in front of a dead black background, then he is invisible to the audience. A development of this method which we devised was a kind of facial makeup which, when photographed under special lighting, blended with the background and thus became invisible. We also made use of the system by which a background can be printed on to a picture, and thus we were able to give the appearance of being able to see the background through a place where, actually, Claude Rains was standing. In many cases retouching on the film had to be employed. Men with tiny brushes worked through microscopes, adding touches to every single picture in the thousands of feet of film, and eliminating details which even the cameramen had not been able to overcome. This work cost hundreds of pounds, and demanded such close application that the men could not work at it for more than about two hours at a time."

Small wonder *The Invisible Man* had taken so long to complete. Indeed, even longer than the lengthy post-shooting period was the gestation period which, as has been noted, dated back to Universal publicity announcements in 1932. The film was originally intended as a follow-up to *Frankenstein* but, as James Whale remarked at the press preview, "Even when he was invisible Boris Karloff looked like *Frankenstein*!" At this launching luncheon in London Whale was even more revealing about the background of *The Invisible Man*; perhaps he felt safe on his home ground, so far away from Universal City.

Film Weekly's editor, Herbert Thompson, was at that luncheon, and took delight in taking notes: "He said that when the film was assigned to him he was given strict instruc-



Universal's *Invisible Man* starring Claude Rains, directed by the great James Whale, with John F. Fulton's magnificent special effects. Above: Rains' handaged presence creates suspicion in the town's pub. Below: Rains explains his appearance to heroine Gloria Stuart.



tions not to read the book 'as it was *lousy*'. H. G. Wells, who was present at the reception, roared with laughter. Then when Whale suggested to his superiors that he would prefer to make the story Mr Wells had written in preference to the 'free transcription' scenarios submitted, he was told, "What can Wells know about films? He's never even been to Hollywood!" As to the insertion of a love interest involving contract star Gloria Stuart, Whale commented: "Fortunately the other long-contract star, Lew Ayres, was out on loan to Fox,

or we might have had to write a young hero part, too."

H. G. Wells, who had already had a go at Hollywood in the same fan paper, *Stories the Screen Has Ruined* (January 12th), was, however, pretty pleased with Whale's end-product. "Here I do find my narrative sequences respected and the interest gathered together and brought to a climax in competent story-telling style. That is, I suppose, because the synopsis was made by Mr R. C. Sheriff, himself a competent dramatist and story-teller. I am told that Mr Sheriff's



Ralph Scott embraces Carole Lombard, little realizing that an executed murderer's spirit has taken possession of her body. Paramount's *Supernatural* (1933).

version was the thirteenth prepared. I should be amused to see the other twelve versions.' Whale duly revealed that 'One bright writer changed the character of the Invisible Man into a giant octopus which captured the heroine in its writhing tentacles'.

Wells did have one criticism to aim at Sherriff, that the drug which makes the man invisible should also make him insane. 'If the man had remained sane, we should have had the inherent monstrosity of an ordinary man in this extraordinary position. But instead of an Invisible Man we now have an Invisible Lunatic.' Said Editor Thompson: 'I must say I liked Mr. Whale's easy rejoinder. 'If a man said to you that he was about to make himself invisible, wouldn't you think he was crazy anyway?'

The Invisible Man went on release on Monday May 7th, 1934, after a January run at the Tivoli. *Film Weekly* gave it a great send-off, backing up their many articles and interviews with a review that fully appreciated Whale's mix of laughter and horror. 'Novelty thrills and humour cleverly blended in a picture full of ingenious trickery and apparently magical effects. Intriguing stuff, with a more intelligent and adult appeal than the ordinary thriller.' John Gammie found it difficult to apply ordinary acting standards to Claude Rains' unique performance. Yet it must be written down as a masterly piece of dramatic elocution. That Rains was more than just an invisible face was quickly proved: he rose to become one of the finest

character stars in Hollywood.

The originality of *The Invisible Man* proved that horror films needed novelty, a lesson which even Universal would forget in time. The several sequels they would produce, each less exciting, less amusing, than the last, might have been avoided had they taken a lesson from their rivals, Radio. For June saw the release of Merian C. Cooper's successor to his sensation of the previous year, a whipped-up cash-in called *Son of Kong*. Same plot (almost), same cast (almost), same production team (almost), same monsters (almost)—but nowhere near the same success (not even almost). With Kong junior played purely for laughs (always a distressing tendency of Willis O'Brien's, dating back to his silent prehistoricals), all *Film Weekly* could say for it was 'Children will probably like *Son of Kong* better than adults, for the treatment is juvenile and the appeal very naive.' Only the British Censor disagreed. He gave the ape an 'A' Certificate: like father, like son!

Marabes Team-Up

In the spring of the year the gossip columns had been thick with news about 'the first Horror Team in screen history'. Universal, of course, was the studio involved, and following the traditional Hollywood practice of doubling up on their box-office bets, the stars they had paired were Boris Karloff and Bela Lugosi. Three vehicles were announced for the horror duo's answer to Laurel

and Hardy: *The Black Cat* by Edgar Allan Poe, *The Suicide Club* by Robert Louis Stevenson, and *The Return of Frankenstein*, author indeterminate. The British film fan might be forgiven for concluding that some of them were made, but in fact the second ultimately surfaced via MGM as *Trouble for Two* (the two were not Karloff and Lugosi but Montgomery and Russell—Robert and Rosalind), the third as *Beide of Frankenstein* (with Karloff and Ernest Thesiger, or Elsa Lanchester, replacing Lugosi), and the first as *The House of Doom* (with, amazingly enough, Karloff and Lugosi). 'Monstrously Mysterious' was the catch-line they created when the film opened at the Empire, Leicester Square, that August. ('Magnificently Mirth-making' was the slogan for the supporting picture, Robertson Hare in *Are You a Mason?*) Another catch-phrase, quoted by *Film Weekly*, was 'It's Tremendous!' Let's leave it at that! wrote critic John Gammie at the conclusion of the confusion. He had tried to make sense of the mish-mosh of mystery in a lengthy review and failed utterly. As is now known, Edgar G. Ulmer, author and director, suffered interference from both studio chiefs and censors, who all excised sequences from his curiously original affair of Devil worship and other necrophiliactivities. But even were such snippets restored, one wonders whether Gammie's verdict would be changed: 'It will be a very acute finger indeed who will be able to make head or tail of the story.'

Columbia, a quickie studio at the time, now weighed in with their somewhat belated entry for the horror stakes. *The Ninth Guest*, reviewed October 12th, was reckoned to be 'well produced and full of suspense, but the horrors are laid on a little too thickly. The result is massacre rather than murder, and you may find it too gruesome for your taste.' Donald Cook and Genevieve Tobin starred in this 'Ten Little Niggers' tale of a manic murderer inviting eight people to dinner: 'The ninth guest is death'.

Christmas was celebrated with the usual surfeit: no fewer than three chillers chased each other around the suburbs. *House of Mystery* was an early effort from Monogram, directed by the already veteran William Nigh. Equally ancient was the plot, that of an explorer suffering the Curse of Kall for making off with not only an idol's sacred jewels but also a High Priest's favourite nautch-girl. Revenge in the form of an outside eye duly visits itself upon his home and family.

The *Witching Hour* came from Paramount, a silent film favourite remake by a new talent, Henry Hathaway. John Halliday played a slightly psychic gambler who mesmerized young Tom Brown into committing murder. And finally, from First National, a B-feature reworking of the Edgar Wallace mystery that had initiated the genre of the Horror Film just six years before: *The Return of the Terror*.

Which is where we came in back in *House of Hammer*!

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Witchfinder General

The American talked of 'gentlemen soldiers'. To Dido, Priest of the *Standard Times* it was 'presumably something'. Margaret Hurren of the *Standard Telegraph* called it a 'society extravaganza'. John Russell Taylor in *The Times* wrote, 'The ending of the idea has an almost peculiar and intensity unlike anything else in the British cinema.'

... *Witchfinder General* ends with the central character being backed to death with an axe and having one of his eyes killed out.

The film tells us that in 1645 the Civil War is tearing England apart and how his colleague Matthew Hopkins, the son of a wealthy woman, rides through East Angles seeking out supposed witches, hanging, burning or mutilating them. He is the self-styled *Witchfinder General*.

The story has its roots in facts. In a time when the average wage was

one old penny a day, Hopkins turned up in 1645 for visiting a village. In his short career, he is believed to have made about £100. One contemporary wrote that Hopkins and his henchman John Sturges sent more people to the gallows in fourteen months than all the other English witch hunters had managed in the preceding 100 years. Michael Reeves' film was based on a fictionalised biography by Ronald Russell; it starred Vincent Price in the title role.

The General Plot

Richard Marshall is a young and comparatively innocent Roundhead. After killing his first enemy soldier he takes leave in 1646 to visit his sweetheart Sara. She is the niece of John Lowe, the oldest person in Roundhead. (The village was in the film is Lavenham.) The parish

is a kindly one with strong, straightforward churchmen and there is also strong, somewhat stern, makes him immediately suspect and disliked.

Richard gets Lowe's permission to marry Sara and he rides happily off to join his regiment. In the twilight his path crosses that of Moses, Hopkins and Sturges. He directs them to the village ones are of who they are.

When they arrive at Roundhead, they start slaughtering people. Lowe is tortured and shown in a cell. He would have been killed but his life is saved by Sara, who seduces Hopkins. Her uncle's life seems safe.

But while Hopkins is absent from the village, the kindly Sturges takes her to his estate. Hopkins hears of what has happened. He takes his revenge not on Sturges but indirectly on Sara. Her life is spared but her mind is killed.

As a mother-in-law, in fact, at the 1645 Suffolk Sessions in Bury St. Edmunds John Lowe, the 72 year old person of Bramton (sic), was tried for witchcraft. He had confessed after a long-over by means of Matthew Hopkins' assistants. According to Bishop Francis Hookham, they kept Lowe awake 'several nights together, and ran him backwards and forwards about the room until he was out of breath. Twice they mist him a little and then ran him again. And thus they did for several days and nights together, till he was weary of his life and was scarce sensible of what he said or did'.

Lowe confessed he had covenanted with the devil, sealed himself and beset himself with. He later retracted his confession and, not allowed a clergyman, wanted the funeral service for himself as he walked to the scaffold.



John Stewart (Robert Russell) and Matthew Hopkins (Vincent Price) are stopped by Roundheads as they are off from town to town, destroying supposed witches.



A victim of the witchfinders' 'cleansing'. A supposed witch is tortured to confess her alliance with the Devil.

The real Matthew Hopkins' methods were to deprive victims of food and sleep and to run them around a room so that their feet blistered. Few took more than five days to confess.

In the movie, his methods are more direct, far more horrifying. Director Michael Reeves defended his film by saying: 'Violence is horrible, degrading and sordid. It should be presented as such—and the more people it shocks into sickened recognition of these facts the better.'

British film censor John Trevelyan knew Reeves personally and accepted the director's good intentions. But, Trevelyan argued, 'The film gave the impression that it was exploiting violence, and in particular sadism, for commercial reasons.' He said that he had never known background music to heighten violence so significantly. (Composer Paul Ferris appears as the 'young husband' in the film).

The movie was cut extensively by the British censors. They removed four minutes of what they called 'excesses of sadistic brutality'. Reeves resisted the censorship vigorously and refused to take part in the cutting. But, when he saw the result, he told



Having confessed, the 'witch' is destroyed. Her roaring bonfire, held fast against a ladder.

Trevelyan that the film had not been harmed nearly as much as he had expected.

America's *Daily Cinema* wrote of the censored end-result: 'Rarely has so much blood been seen to flow, such a variety of tortures been practised or so many hangings been carried out before the camera.' Victims are dunked in the moat and roasted on the bonfire.

When Richard (Ian Ogilvy, who had starred in Reeves' other two films and is now the TV *Saint*) hears of the events at Brandeston, he rides there to find Lowes dead and Sara cowering and defiled in the desecrated church. Hopkins and Stearne are already far away.

Richard marries Sara and swears total vengeance. When Hopkins deserts his assistant Stearne in the face of Army opposition, Stearne too is out for blood. Hopkins continues burning witches without assistance for a while. But then he re-unites with Stearne and, knowing Richard is trying to hunt them down, they frame both him and Sara as witches.

The most famous sequence in *Witchfinder General* (and one of the



John Lowes, an elderly parson, opposed Hopkins' cruel methods. Hopkins' assistant, Stearne, upon finding warts on the parson's back, proclaims them to be marks of the Devil, and proceeds to gouge them out with a knife.

most famous sequences in recent horror films) is the ending. The final two minutes.

Richard and Sara are held captive by Hopkins and are 'interrogated' but refuse to confess. Just as some of his army colleagues burst into the prison, Richard breaks free in an attempt to prevent the torture of Sara, bound face-down on a table. In a frenzy, Richard picks up an axe and starts to ruthlessly and systematically hack Hopkins to pieces. Aghast at the butchery, one of the soldiers (played by Nicky Henson, now *008 of the Secret Service*) shoots the dying witchfinder. Richard, his mind gone, screams, 'You took him away from me!'

In the silent room, Sara starts to scream and scream. After intercut shots of empty corridors and staircases with the screams echoing along them, the camera cuts back to Sara's demented, screaming face. The frame freezes. The credits roll.

The sequence was edited like this due to a mistake. On the final day of shooting, a continuity problem arose related to scenes which had already been filmed. In the script, Nicky Henson was supposed to shoot both Vincent Price and Ian Ogilvy. But he only had a single flintlock pistol. This had been established in previous scenes. So he could only shoot one person. Reeves decided:

'All right, just shoot Vincent and I'll get Ian to scream and shout and

go mad and freeze frame on Hilary Dwyer screaming.'

In the original hook the hero (called Ralph Margery) hangs Hopkins at the end. He has not been 'framed' by the witchfinder—and his wife is not present. There were changes to the film as v.l.

In the US, *Witchfinder General* was released as *Edgar Allan Poe's The Conqueror Worm* (named after a line from one of his poems). Prologue and epilogue narrations were added to justify the title change.

The real Matthew Hopkins? He died of consumption in his bed in 1647... Although some contemporary rumours said he had been thrown into a river and sank—a sign that he was a witch.

WITCHFINDER GENERAL (1968)

Vincent Price (as Matthew Hopkins), Ian Ogilvy (Richard Marshall), Hilary Dwyer (Sara), Rupert Davin (John Lowes), Robert Russell (John Stearne), Patrick Wymark (Oliver Cromwell), Wilfred Brimble (Nasser Gook), Michael Beitz (Captain Gordon), Nicky Henson (Trooper Swallow), John Trenaman (Trooper Harcourt), William Maxwell (Trooper Gifford), Tony Selby (Saber), Benedict Milton (Priest), John Kidd (1st Magistrate), Peter Haigh (2nd Magistrate).

Directed by Michael Reeves, Produced by Arnold L. Miller, Co-produced by Louis H. Heyward, Asst. Director Ian Goddard, Screenplay by Michael Reeves & Tom Baker, Based on a novel by Ronald Bassett, Photography Johnny Coquillon, Edited by Howard Lanning, Special effects by Roger Dikens, ('When Dinosaurs Ruled the Earth', 'The Land That Time Forgot' etc.), Music Paul Harris.

Time: 87 mins.

Cart X.



...by being slowly lowered by ropes into a

SPECIAL
PREVIEW

As with last issue's piece on *Wizards*, we are once again indebted to Jean-Marc Lofficier and Benny Aldrich for being able to supply us a sneak preview of what promises to be one of the top fantasy movies of the year.



WELCOME TO BLOOD CITY

Since 2001, *Welcome To Blood City* must surely be the most thought-provoking, the most complex and the most beautiful science fiction film made.

Because of its complexities, to outline the story in a review is not an easy task, so bear with us. . .

Five men and a girl, Martine, (Hollis McLaren), find themselves near a desert, not remembering who they are or where they come from. In their anonymous attires, they find an I.D. that tells them their names plus the fact they are all . . . murderers!

After a meeting with some outlaws, who kill one of the men and rape Martine, they meet Frendlander (Jack Palance), the local Marshall, who introduces them to his town.

Blood City is a Western-like town peopled only by Citizens (who all wear a black uniform displaying a red cross with a number on it) and . . . Slaves. Frendlander, of course, wears the Silver Cross of the Law. If a newcomer chooses to become a Slave, he is picked up—after an auction—by a Citizen and is entitled to some form of legal protection. It is a form of survival. If he chooses to go for citizenship, he has to kill a citizen to take his place. Not a simple feat when only Citizens are allowed to bear weapons, and when newcomers are fair game to them. . .

One of the newcomers, Lewis (Keir Dullea), decides to try it. In the town, he meets the local Dentist, Flint (Ken



After being revived, and 'brought back' from *Blood City* into the present, Lewis (Keir Dullea—left) meets the Supervisor (Barry Morse) and Katherine (Samantha Eggar).

James) who invites him to the Saloon and taunts him. After an incident, Flint declares that he has been provoked by Lewis—which gives him the right to kill him. Cornered by Flint and his hodyguards, Lewis is prepared to die when, suddenly, a rifle appears near his hand. He shoots and kills Flint, watched by the mysterious Saloon Owner, Katherine (Samantha Eggar).

KillMaster

Katherine is, in reality, watching Lewis from another place: a Computer Centre where she and another Scientist, Lyle (John Evans), manipulate and program all events that happen in Blood City. People like Lewis,

Frendlander etc. are, in fact, lying at the Center, plugged into a Computer that literally 'creates' Blood City in their minds, as another reality which can be altered by Katherine or Lyle (as in the rifle's appearance) or into which they can program themselves!

The purpose of this Center is to find and test a certain type of person, a KillMaster, a sort of Super-Soldier for a war that rages in the world outside. In 'real life', Lewis and Frendlander—an actual KillMaster—are only a Student and a University Dean.

However, Katherine falls in love with Lewis, and programs her 'double' to act accordingly. But Lyle, jealous, decides to program some new parameters to put Lewis into some new



Lewis (Keir Dullea) is revived, after being shot in Blood City.

troubles. Such as . . .

The girl, Martine, is going to be sold as a slave to a Citizen called Gellor (Chris Wiggins). Lewis wishes to help her and is going to challenge Gellor. But suddenly they learn that Martine has been taken by the outlaws (a counter-programming move from Katherine). In the ensuing argument, Frendlander kills Gellor and goes with Lewis to deliver the girl. In the following fight, Katherine, now jealous of Martine, kills her and, angry at Lewis for this 'betrayal', arranges a duel between him and Frendlander. Lewis tries to flee but wherever he goes, Katherine has programmed Frendlander to follow. But Frendlander rebels against the programming and, remembering his former peaceful personality, kills himself. Now furious about being thwarted, Katherine arranges another 'incident' in which one of Lewis' friends from the beginning shoots him to become a Citizen . . . as he shot Flint!

But Lyle had complained to the Supervisor (Barry Morse—still trying to live down *SPACE 1999*) who decides that Katherine has committed an infraction. He decides to have Lewis

'unplugged' and promoted to Kill-Master.

While he and Samantha argue, Lewis wakes up in his cell and discovers the reality: the war outside, the fact that the people he 'killed' in Blood city did not die but are playing endlessly their last gesture in the Centre, and the fake that is Blood City. Then, he makes his choice.

And when the Supervisor and Katherine come back, they find Lewis plugged back into Blood City where he appears, galloping on a white horse, Frendlander's Silver Cross on his chest. . .

A little bit difficult, isn't it? But so coherent! Coherence is the word. It reminded me of Patrick McGeehan's *PRISONER* serial: everything fits



Samantha Eggar, the two faces of. Left, as a future scientist about to programme herself into the 'western town,' Blood City. Right, plugged in.



Left: Lewis in *Blood City*, becomes a "citizen," but has a hard time staying alive. While right: Mortine (Hollis McLaren) fares no better.

down to the smallest thing, an abundance of details, never gratuitous though they do not contribute directly to the story line (afterwards, it makes the spectator realize that a lot of thinking went into—and around—the story; more than was shown.)

WELCOME TO BLOOD CITY, to me, is one of the greatest SF films ever. Why? Well, it has **EVERYTHING**: a strong, interesting story; appealing characters, good acting, beautiful photography and nice music. And even humour in all the cliché western scenes—the duel, the chase, etc—where Jack Palance plays outstandingly the role of . . . Jack Palance! **WELCOME TO BLOOD CITY** is fascinating. Fascinating on many levels: the "western" one—*Blood City*—and the "real" one—the Computer Centre. Fascinating because of the interplay between the characters. Fascinating because it feels like one of Philip K. Dick's



novels, where reality falls apart.

Although Peter Sady's first films (*Countess Dracula*, and *Hands Of The Ripper*) showed promises—and had signs of research—I must confess that I had been disappointed by his latest one **I DON'T WANT TO BE BORN**. **BLOOD CITY** shows that he has more than fulfilled our hopes. It is an accomplished work, and will certainly become a classic of the genre.

WELCOME TO BLOOD CITY

Jack Palance (as Frendlander), Keir Dullea (Lewis), Samantha Eggar (Katherine), Barry Morse (Supervisor), Hollis McLaren (Martine), Chris Wiggin (Gellor), Henry Haner (Chumley), Allan Royale (Peter).

Directed by Peter Sady, Produced by Marilyn Stuenkel, Screenplay by Stephen Schneck and Michael Winder, Music Roy Budd, Editor Keith Palmer, Technicolor, an EMI/Len Herberman production, Distributed by EMI.

Time: 96 mins

Cert: AA

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Answer Desk



Jim Danforth and producer Aida Young. Lower foreground of picture showing muddy landscape with rocky pool is actually a "glass shot". That is, a painting on glass, fixed in position directly in front of the camera lens, thus saving space, time and money otherwise needed to find (or create) a suitable landscape. Middle section (behind Young with mountains in range) is the animation table. Here Danforth places his dinosaur models. Back section (behind Danforth) is rear projection screen showing a single frame from the already shot live-action footage. When Danforth has positioned his dinosaur, one single frame of combined animation/live action film is shot (at such an angle that the gaps between glass/table/rear projection screen cannot be seen). Remember that for one single second of finished film that you see in the cinema, there are actually 24 fractionally different exposures made! ABOVE RIGHT, Danforth with model crab on animation table. BELOW LEFT, Roger Dicken, special effects assistant, producer Young and models are made. BELOW RIGHT, While Danforth supervises, Dicken adds a Danforth look over sketches, before photography.



This issue's Answer Desk section is dedicated to Jim Danforth's excellent special effects work on Hammer's *When Dinosaurs Ruled The Earth* (1969), and the readers who requested the coverage: Andrew Sproit of London SE27,

Greg McCallum of Cardiff, Virgil Robson of Dundee, Mike Smyth and Ann Fitton of Teddington, Middx., Dave Shaw of London W12, Amelia Atwell of Bellerose, New York, and 'The Friday Fantasy Film Club'.

VAN HELSING'S TERROR TALES



IN OLD JAPAN, GHOSTS AND DEMONS WERE TAKEN VERY SERIOUSLY. PEOPLE TOUGHT THE SERVICES OF DEMON-HUNTERS FROM EUROPE WERE HIGHLY ESSENTIAL. THIS IS MY VERSION OF ONE SUCH LEGEND... OF THE FAMOUS **RAIKO**, AND HOW HE FARED.

THE DEMON AT THE GATES OF DAWN

RAIKO HAD BEEN SUMMONED TO THE HOUSE OF **ISAGAKI**, A WEALTHY MERCHANT...

GOOD SIR, I IMPLORE YOU TO HELP ME - OUR TOWN IS PLAGUED BY A DEMON.

EACH NIGHT HE MURDERS THE SIMPLE GATE, AND WHO BETTER ANY WARD PARTS. HE ATTACKS MY NEIGHBOURS, DESTROYS MY GOODS...

THE TOWNFOLK ARE OVERWHELMED WITH FEAR... NOTHING HAS THWARTED SOME THEIR CHILDREN. THERE IS NO PEACE...

PLEASE SAY YOU WILL HELP... YOU WILL BE AMPLY REWARDED!

RAIKO LOOKED AROUND WITH DREAD AT THE MERCHANT'S TROUBLES...

TROUBLES OF WAR, FEAR ONE WITH GOLD BETTER THAN BLOOD...

VERY WELL, I WILL FIGHT YOUR DEMON THE ONLY REWARD I ASK IS THE SWORD YOU WEAR AT YOUR SIDE.

MY SWORD? Ah, YOU DRIVE A HARD BARGAIN, BUT IF IT MEANS PEACE FOR OUR TOWN - I AGREE!

AND SO, THAT NIGHT, BENEATH A FULL MOON, RAIKO AND HIS FAITHFUL LIEUTENANT, **TSUNAGI**, STOOD GUARD AT THE TEMPLE GATE...

A TEMPLE GUARD-KEEPER BY NAME, **SHIRO** - IS IT NOT BEAUTIFUL, MASTER?

BEAUTIFUL, YES - AND DANGEROUS! STEP INTO THE GARDENS, **TSUNAGI** - YOU ARE IN FULL VIEW!

RAMO LOOKED AROUND HIM, STUDYING THE TERRAIN IN VIEW OF A POSSIBLE ATTACK. THE MOON BEGAN TO DIM—



THE NIGHT WAS STILL - A
LANGOUR FELL UPON HIM
- HIS EYELIDS GREW
HEAVY... /



NEXT MOMENT, HE WAS
SWAMPED IN A GRIP OF ICEY



AT THE DENNY'S UNEXPECTEDLY TENDER, RANDO FELT A CHILL TO HIS VERY SOUL. HE MOVED AS IF IN A DREAM... ALMOST LOSING HIS GRIP ON LIFE ITSELF.



BUT BLINDLY, INSTINCTIVELY,
HIS HAND REACHED TO HIS SIDE
AND GRASPED THE HILT OF HIS
SWORD...

Twisting Falls Follow The dangerous
Gap And Snowed Outward upward
in A GLITTERING ARC



4444

SCREAMING IN RAGE AND PAIN, THE DEMON LEFT THE GATE. -



AND WAS GONE!

FLY, SPARK OF FIRE!
NEXT TIME ANY GUY
WILL FIND YOUR
HEART!



AND FIRED!



NO THUMB! HAD THE JAWED DIED ON HIS LIFE WHEN KIMMY WAS GRIPPED AGAIN! BUT NOW IT WAS THE DEATH'S **SILVERED HAND** THAT CURLED ITS FINGERS AROUND HIS THROAT!

TEANNO
TEANNO
2000



A WORTHY SHOT, TAKING
AS MUCH YOUR DIME
IS AS TRUE AS YOUR
HEART...



MASTER, LOOK - A TRAIL
OF BLOOD - LEADING
BACK INTO THE
TOWN !



ME DREW AN ARROW, WORKED IT, ALL IN A SINGLE, FLYING MOTION...



FOR AS IT IS THAT GREAT ANKERS ARE NOT EASILY DISPOSED OF



ESPECIALLY WHEN THEY MOVE INTO THE SPEED OF A TIGER - AND HAVE CLAWS TO MATCH



MASTER, THE PLACE IS FALLING AROUND OUR EARS!

JUMP, TRANNI! INTO THE DIVER!



SO IT WAS, TRANNI - A WAT AND ELABORATE ILLUSION - BORN BY HIS KNOWS WHAT THIRSTED BLOOD - AND CONVINCED TO ENSNARE US!



NOT LOST - MERELY MISLED! WHOSE DO WE ALWAYS GO, TRANNI? WE FOLLOW THE LIGHT!



MY SWORD! MOVED TO THE OTHER SIDE OF HIS SASH! GURMEED THAT HE'D LOSE THE USE OF HIS RIGHT HAND!

AT LEAST THE SWORD WAS DEAR - AND WE HAVE OUR REWARD!



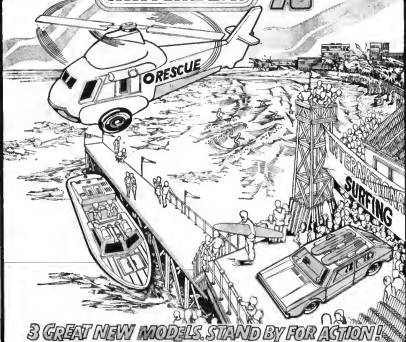
HOW MOVED, TRANNI? NOW INDEED!

NO KANG LIVED TO FIGHT ANOTHER DAY - AND BECAME A GREAT LEGEND EVEN IMAGINELY FILLED HIS PART OF THE BARBICAN AND THEN DISPLAYED A MODICUM OF HONOUR - FOR AN EXTENSIVE KNOWS - JARABEKE DEMON ALWAYS KEEP THEIR PROMISES!



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HOUSE OF HAMMER

Key: Quotes around titles denote comic strip features, artist's name bracketed and in italics, following film's principals and production year.

HOUSE OF HAMMER 1

(May 1976)

"Dracula" (Christopher Lee, Peter Cushing, 1958, Poul Neary, 21 pps); "Kronos, Vampire Hunter" (new story, characters from Hammer film of 1973, Ian Gibson, 5pps); "Voodoo Vengeance" (Van Helsing's Terror Tales, Angus McKie, 3pps).

Christopher Lee—The Man Behind The Monster; Lee Filmography (1947-1976, films, books, records, TV, radio, opera); Phantom of the Paradise/Brian De Palma's films; Captain Kronos—Vampire Hunter (film recap); Jose Marias/Brazilian Horror; Effectively Speaking (John Brosnan on Jack Pierce, Ken Strickfaden, John P. Fulton—1930s & 1940s make-up and special effects in horror movies); Drinkers of Blood—Stealers of Souls (vampire films feature, Nosferatu to Vampira).

HOUSE OF HAMMER 2

(June 1976)

"Curse of Frankenstein" Part One (Christopher Lee, Peter Cushing, 1957, Alberto Cuyos, 10pps); "Kronos" (Part Two of follow-up to film, Ian Gibson, 5pps); "Highway of Hell" (Van Helsing Terror Tale, Brian Lewis, 3pps).

Dark Star review; Golden Age of Horror (Denis Gifford on pre-talkie horror films); To The Devil—A Daughter review + star biogs (Lee, Widmark, Elliott, Blackman, Valentine); Behind the Scenes (on set during Hammer filming at Elstree); The Devil's Other Children (Demoniac possession films); Roy Ashton Interview (John Brosnan talks to Hammer's make-up master); Texas Chainsaw Massacre (4pps review and story re-cap); Mario Bava's Movies.

HOUSE OF HAMMER 3

(July 1976)

"Curse of Frankenstein" (conclusion, Cuyos, 10pps); "Kronos" (conclusion, Ian Gibson, 5pps); "Swamp Fever" (Van Helsing's Terror Tale, Trevor Goring, 3pps).



Werewolf of Washington review; Rise and Fall of the Frankenstein Monster (overview of Frankenstein films, 1910-1976); Frankenstein Gallery; Lon Chaney Sr; The Hollywood Monsters (1950s sf boom) Night of the Living Dead review.

HOUSE OF HAMMER 7

(February 1977)

"Twins of Evil" (Peter Cushing, 1971, Blas Gallego, 18pps); "Van Helsing's History of Horror—The Werewolf" (Dave Gibbons).



The Devil's Men; 1932: Karloff as the Frankenstein Monster; The Omen; Daughters of the Night (female vampires in the cinema); Fan Scene (Collecting movie magazines and film books); Favourite Things (best effects, creatures and shock moments in movies).

HOUSE OF HAMMER 8

(April 1977)

"The Quatermass Xperiment" Part One (Brian Donlevy, Richard Wordsworth, 1955, Brian Lewis, 5pps); "Shander; Demon Stalker" (spin-off from hero—Andrew Keir—of Dracula Prince of Darkness, John Belton, 6pps); "Midnight Coach" (Terror Tale, Joe Colquhoun, 3pps).

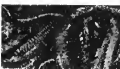


Dracula, Father & Son (Lee in French film, review), New Kong review; Dr Jekyll & Mr Hyde (1931); Fan Scene (Collecting film posters); Requiem For A Vampire (review); Hammer Science Fiction (overview & checklist); Black Lagoon & Curse of Cat People colour posters.

HOUSE OF HAMMER 9

(June 1977)

"The Quatermass Xperiment" Parts 2 & 3 (conclusion, Brian Lewis, 11pps); "Food For Thought" (Terror Tale, Jim Baikie, 3pps).



In The Footsteps of Hitchcock (De Palma interview); Carrie review; Seizure review; The Quatermass Story, Squirms review; Living Dead At The Manchester Morgue review; The Original King Kong; Fan Scene (Collecting film stills).

Quatermass 1 and 2 colour GB posters.

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HOUSE OF HAMMER 4

(August 1976)

"Legend of the Seven Golden Vampires" (Peter Cushing, David Chiang, 1975, Brian Lewis, 15pps); "The Leopard Men" (Terror Tale, John Bolton, 5pps).



Dracula Society; Creatures From The Deep (undersea monster movies—Black Legion, Behemoth, Godzilla, Jaws, Mysterious Island, etc); Mexican Monsters Part One: 1930 Horror Films; Monsters From The East (Japanese and Chinese Horror Films).

HOUSE OF HAMMER 5

(October 1976)

"Moon Zero Two" (James Olsen, Warren Mitchell, 1969 science fiction, Paul Neary, 14pps); "One Man's Meat" (Terror Tale, Martin Asbury, 5pps).



Terrible Monsters (Reptilians, Trallenberg Terror, Irwin Allen TV fantasy, etc); Bela Lugosi as Dracula: Deranged (review); Mexican Monsters Part Two; Answer Desk Photo-File on Countess Dracula.

HOUSE OF HAMMER 6

(December 1976)

"Dracula, Prince of Darkness" (Christopher Lee, Andrew Keir, Barbara Shelley, 1960, John Bolton, 10pps); "Malvoin's Mirror" (Terror Tale, Brian Lewis, 5pps).



Christopher Lee Portrait Gallery: 1931: Horror Films (Vampyr, Gorilla, Bat Whispers, etc); Blood & Guts (special effects—how they are achieved); The Crazies (Romero's film reviewed).

HOUSE OF HAMMER 10

(July 1977)

"Curse of the Werewolf" (Oliver Reed, Clifford Evans, Yvonne Romain, 1960, John Bolton, 15pps).



The Sentinel review; Shadowman review; 1932: Karloff as Fu Manchu; Close Encounters of the Third Kind preview feature; Werewolf monster gallery; Kong's Kind (simian spin-offs, Son of Kong, Joe Young, Planet of Apes . . .); Fact File: Curse of the Werewolf; Satan's Slave review; Stalkers in the Moonlight (werewolves on film feature); Colour Belgian Curse of the Werewolf Poster.

HOUSE OF HAMMER 11

(August 1977)

"The Gorgon" Part One (Christopher Lee, Barbara Shelley, Peter Cushing, 1964, Alberto Cuvas & Trev Goring, 7pps); "Lair of the Dragon" (Terror Tale, Brian Lewis, 3pps).



Burnt Offerings review; Tender Dracula (Cushing as Dracula in French film); 1933: Masters of Menace (White Zombie, Mummy, Rue Morgue, Ghoul, etc); Sinbad and the Eye of the Tiger; Wizards preview; Gorgon Fact File; Zoltan—Hound of Dracula review; Harryhausen speaks on horror; Peter Cushing Gallery, Colour US Gorgon poster.

HOUSE OF HAMMER 12

(September 1977)

"The Gorgon" Part Two (conclusion, Cuvas, 10pps); "Demon at the Gates of Dawn" (Terror Tale, Steve Parkhouse, 4pps).



Exorcist 2: The Heretic; Frankenstein on Film (feature on varied appearances); Shudder review; Giant Spider Invasion review; 1934: Invisible Man; Witchfinder General; Welcome to Blood City preview; HoH Index; colour GB Gorgon poster.

COLUMBIA PICTURES
presents
A HAMMER FILMS
production

The Gorgon X

STARRING

PETER CUSHING · CHRISTOPHER LEE

Also
Starring

RICHARD PASCO · BARBARA SHELLEY

MICHAEL GOODLIFFE

Screenplay by
JOHN GILLING · J. LLEWELLYN DEVINE

Produced by
ANTHONY NELSON KEYS · Directed by
TERENCE FISHER

TECHNICOLOR

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